



**dagcentral** Janice Nowinski's new solo exhibition at Thomas Erben Gallery in Chelsea represents an opportunity to see her impressive body of small-scale paintings. Her work has a formal connection to the loose gestural figuration of David Park and Elmer Bischoff. Using a muted color palette, the paintings in this beautifully mounted show manage to hold their own ground, as the best small works often do. Nowinski began painting from observation, but, at some point, switched to painting from photographs. These works derive from snapshots, postcards of historical paintings, and a trove of erotica the artist managed to find, which explains the many paintings of nudes. Some of the pieces are fairly straightforward. The slight twist to the woman's body in "Woman Looking Back" (2017) gives dynamism to the form and keeps the image from being static. One of my favorite paintings is entitled "Nude in Front of Mirror" (2021). What's striking is the discrepancy between the position of the woman looking into the mirror and her reflection. Something is off—as if the reflection has somehow diverged from the subject. The position of her head and face doesn't quite match. Her body is not stooped over, but somehow much straighter. And the illuminated light around the undergarment she has removed provides balance to the composition, much like the blue curtain on the right. There is something magical, even uncanny, about the painting, as if the reflected nude figure has somehow taken on a life of her own.



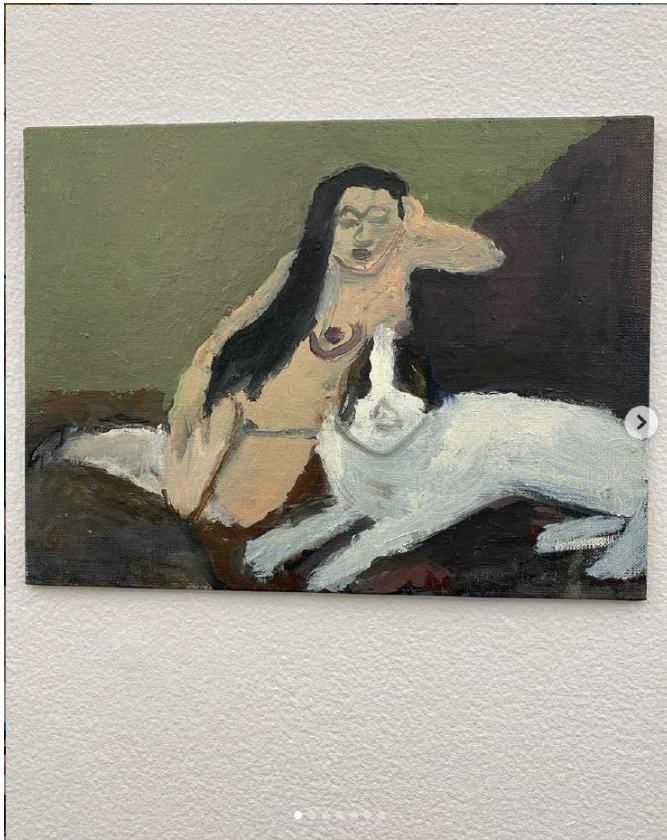
**Brad Melamed** added 6 new photos.

September 10 at 1:18 PM · 🌐



After seeing [Janice Nowinski's](#) show I thought of a show Andrea and I saw at the Detroit Institute of Arts. It was 1976. It was a standout show of post minimal, conceptual art but what we remember most is a piece by Richard Tuttle. A tiny, innocuous piece of green wood attached to a large wall. A lesson in scale and the power of small. Equally as daring are Janice's intimate, muted scenes in miniature scale. We enter into an interior space where dream and reality merge, where body language becomes the language of subconscious knowledge. There's a sense of immediacy - though small these works are not delicate. Here the intimate is epic. Wonderful work.



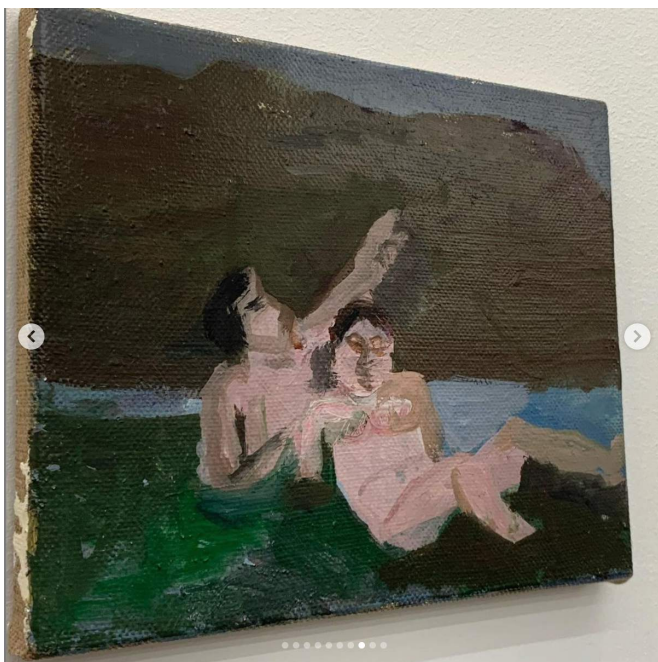


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Last but not least I caught the opening of [@janicenowinski](#) Recent paintings [@thomaserbengallery](#). The generous gallery wall space gave viewers a large quantity of the artists small scale oils to be rewarded in the act of looking. They all depict the figure, a single nude, groups in an undetermined landscape or just a jewel of a portrait hanging on a column. Nowinski's paintings definitely look good up against any important American artists working now.

Garry Nichols, Instagram post, September 10, 2021



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Chelsea Galleries



Seeing [@janicenowinski](#) at [@thomaserbengallery](#) was another major treat. I've never seen the work in person, and they come through! These are unapologetically deflated, viscous, muddy paint-places and people, like Goya at his least courtly. Love her palette as well—Muted warm sickly cools and cool sickly warms.

Will Patterson, Instagram post, September 9, 2021